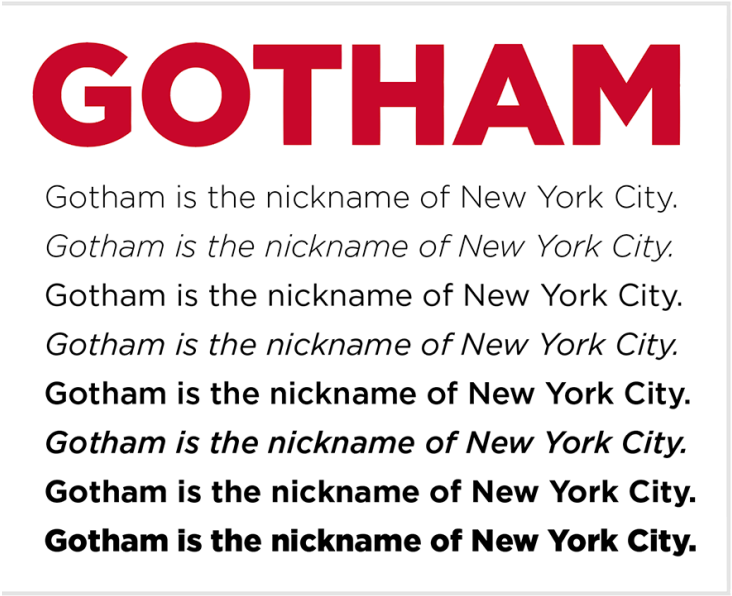
CAMERON KURTZ

DES 425

TYPE SPECIMEN PROGRESS BOOK

WEEK 3

RESEARCH
REFERENCE IMAGES


GOTHAM
Gotham is the nickname of New York City.
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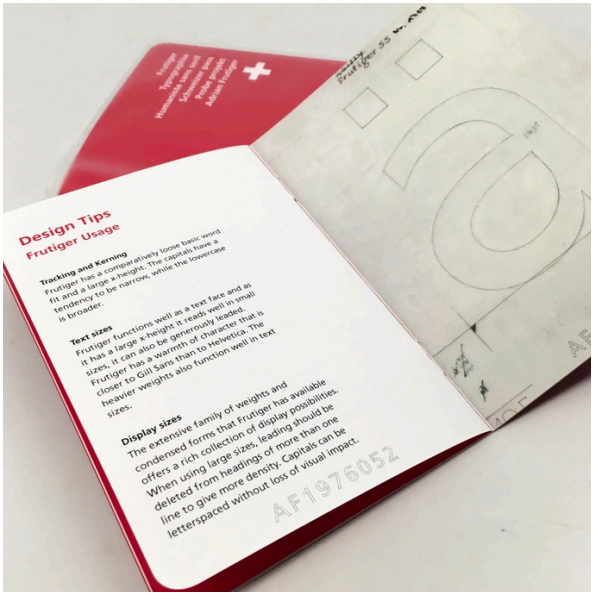
http://3v6x691yvn532gp2411ezrib-wpengine.netdna-ssl.com/wp-content/uploads/2016/05/L.Gotham.png

https://en.wikipedia.org/wiki/Gotham_(typeface)



http://www.graphis.com/entry/5875bcf0-18bf-46be-9223-9df6e8acb5c7/

https://www.behance.net/gallery/29025251/Archer-Type-Specimen-Booklet

https://mucca.com/case-studies/gq/

COLOR PALETTE

#000000

#FFFFFF

#16283E

#E79C5C

Gotham Extra Light

Gotham Light

Gotham Book

Gotham Medium

Gotham Bold

Gotham Black

ITERATION 1
PLACING CONTENT

GOTHAM

FAMILY

Gotham Extra Light

Gotham Light

Gotham Book

Gotham Medium

Gotham Bold

Gotham Black

CHARACTERS

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
abcdefghijklm
nopqrstuvwxyz
0123456789&?!
$<>%#.'@*{}-~/\();

HISTORY

Gotham is a family of widely used geometric sans-serif digital typefaces designed by American type designer Tobias Frere-Jones in 2000. Gotham's letterforms are inspired by a form of architectural signage that achieved popularity in the mid-twentieth century, and are especially popular throughout New York City.[1] Gotham has a relatively broad design with a reasonably high x-height and wide apertures.

Since creation, Gotham has been highly visible due to its appearance in many notable places, including a large amount of campaign material created for Barack Obama's 2008 presidential campaign, and the 2016 federal election campaign of the Australian Labor Party. The font has also been used as the cornerstone of the One World Trade Center, the tower built on the site of the former World Trade Center in New York. It is also the current font used in MPAA title cards for film trailers in the U.S.

Developed for professional use, Gotham is an extremely large family, featuring four widths, eight weights, and separate designs for screen display.

The Gotham typeface was initially commissioned by GQ magazine, whose editors wanted to display a sans-serif with a "geometric structure" that would look "masculine, new, and fresh" for their magazine. GQ agreed that they needed something "that was going to be very fresh and very established to have a sort of credible voice to it," according to Jonathan Hoefler.[2]

Frere-Jones' inspiration for the typeface came from time spent walking block-by-block through Manhattan with a camera to find source material,[3] and he based the font on the lettering seen in older buildings, especially the sign on the Eighth Avenue façade of the Port Authority Bus Terminal. "I suppose there's a hidden personal agenda in the design," Frere-Jones said, "to preserve those old pieces of New York that could be wiped out before they're appreciated. Having grown up here, I was always fond of the 'old' New York and its lettering."[3]

The lettering that inspired this typeface originated from the style of 1920s era sans-serifs like Futura, where "Type, like architecture, like the organization of society itself, was to be reduced to its bare, efficient essentials, rid of undesirable, local or ethnic elements.". This theme was found frequently in Depression-era type in both North America and Europe, particularly Germany.[4] This simplification of type is characterized by Frere-Jones as "not the kind of letter a type designer would make. It's the kind of letter an engineer would make. It was born outside the type design in some other world and has a very distinct flavor from that."[2]

EXAMPLES

ITERATION 2

BEGINNING TO STYLIZE

Here, I am beginning to develop a theme. I want to emphasize the masculine nature of the font. What will that look like? what does it mean for a font to be “masculine”?

GO-THAM

CHARACTERS

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
abcdefghijklm
nopqrstuvwxyz
0123456789&?!
$<>%#.’@*{}--/\();

FAMILY

Gotham Extra Light

Gotham Light

Gotham Book

Gotham Medium

Gotham Bold

Gotham Black

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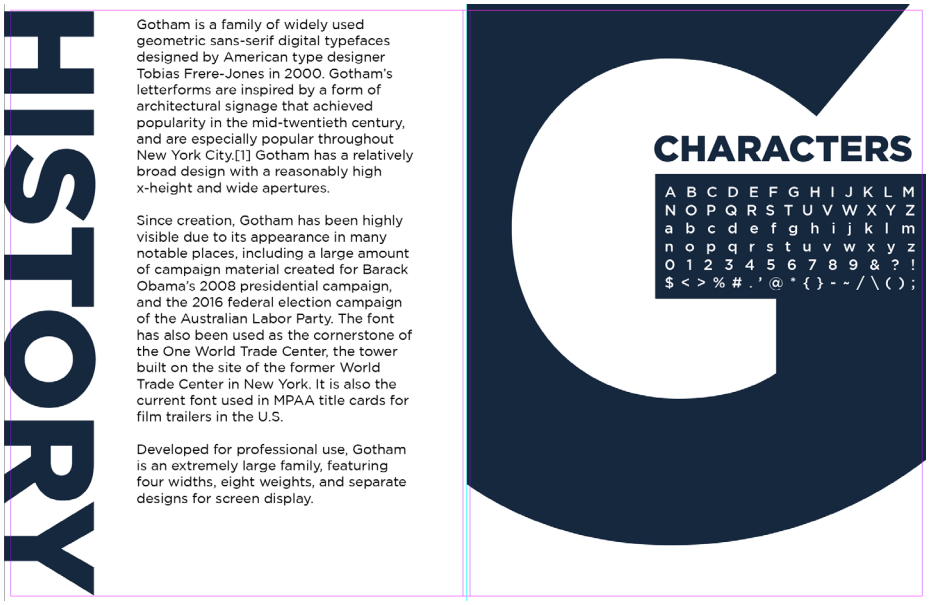
EXAM-PLES

ITERATION 3
RUNNING WITH AN IDEA

In this iteration, I am beginning to get a better grasp of my theme and overall design. I will make the letters very big and bold. Similar to what GQ does in their magazine cover design.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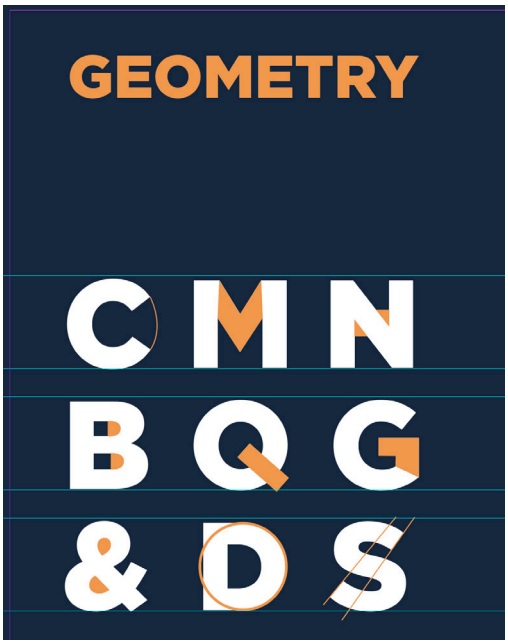
CHARACTERS
A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m
n o p q r s t u v w x y z
0 1 2 3 4 5 6 7 8 9 & ? !
$ < > % # . ' @ * { } - ~ / \ ( ) ;

I began my process by adding my color palette to the composition. The part that helped me progress was looking at the text as shapes, rather than text. I started to place content inside of the shapes like I did here in the "G". Moving forward, I am going to experiment more with the "shapes" of the letters and looking at the negative space also.

ITERATION 4
OTHER IDEAS

Here, I wanted to also showcase the light font family in the typeface. I did so by placing the text over the bolded text to emphasize the scale. Unfortunately, it didn't work because 1) the letters were shaped a bit differently and 2) I thought it was a bit distracting from the theme itself. I didn't think it was powerful enough.

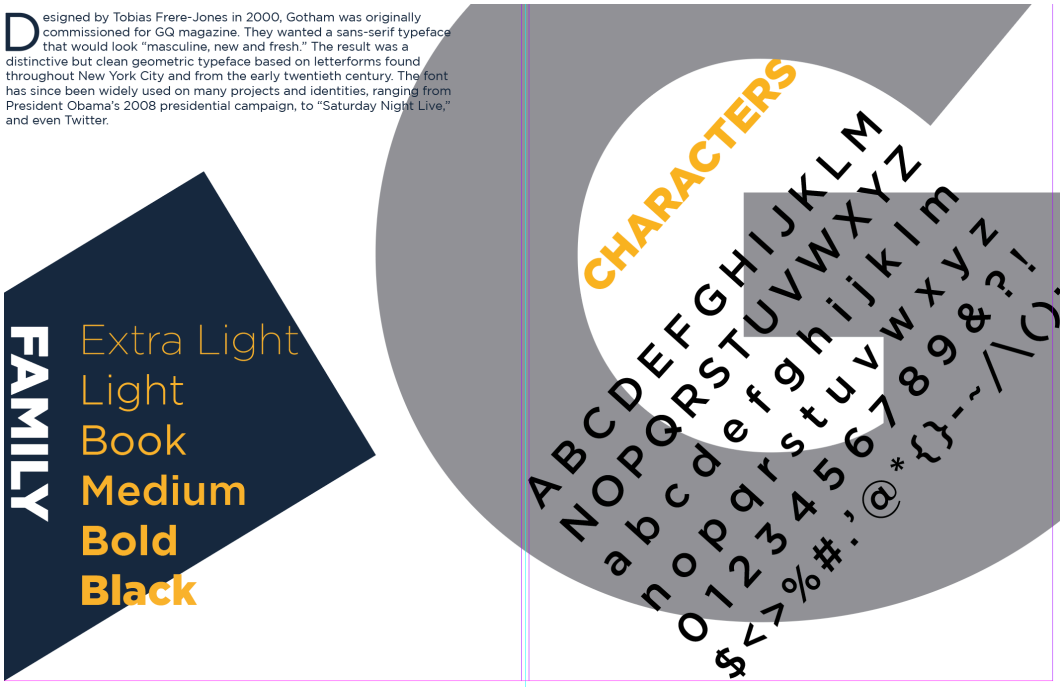
In this iteration, I rotated the text box a bit to give it some interest. I also chose to make the "O" a different color to give it another level of interest. This is the version that I chose to run with for the final print. It really showed the geometric and masculine nature of the typeface. It also went really well with the other elements on the other pages.



For the geometry page, I began by adding a few characters with interesting geometry. I visualized this geometry by using the color orange to show the impressive geometric work on geometry and shapes in this typeface. I traced the New York skyline in illustrator and added the illustration to the top of the navy box. I really like the way it turned out. It shows a relationship between the letters and the buildings.

ITERATION 5

experimenting with the theme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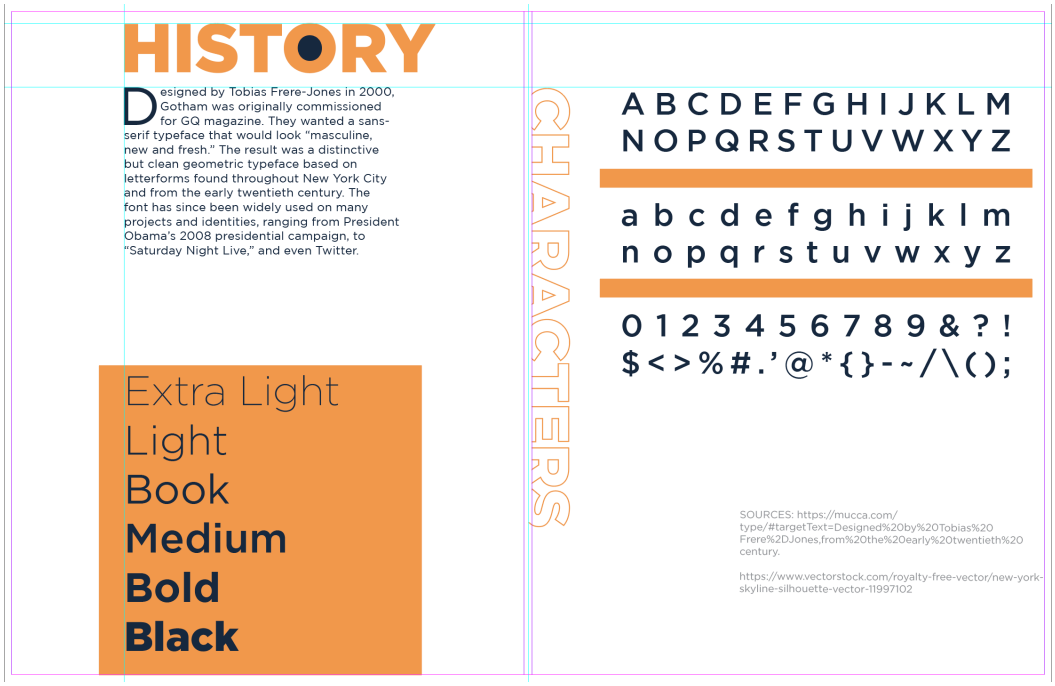
FAMILY
Extra Light
Light
Book
Medium
Bold
Black
CHARACTERS
A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m
n o p q r s t u v w x y z
0 1 2 3 4 5 6 7 8 9 & ? !
$ < > % # . ' @ * { } - ~ / \ ( ) ;

For the inside spread, I had to take many approaches towards my design choices. The elements seemed too boxed in. I wanted to really experiment and play with the compostion to make it more interesting.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Extra Light
Light
Book
Medium
Bold
Black
CHARACTERS
A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m
n o p q r s t u v w x y z
0 1 2 3 4 5 6 7 8 9 & ? !
$ < > % # . ' @ * { } - ~ / \ ( ) ;
SOURCES: https://mucca.com/type/#targetText=Designed%20by%20Tobias%20Frere%2DJones,from%20the%20early%20twentieth%20century.
https://www.vectorstock.com/royalty-free-vector/new-york-skyline-silhouette-vector-11997102

This was another version that I had experimented in. Although I liked the direction I was going with it, I still thought that each elements sat too comfortably in their boxes. There wasn't much hierarchy and the colors weren't very interesting. It was a start, but I needed to compose everything a little better.

ITERATION 6

Making final touches

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Extra Light
Light
Book
Medium
Bold
Black
CHARACTERS
A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m
n o p q r s t u v w x y z
0 1 2 3 4 5 6 7 8 9 & ? !
$ < > % # . ' @ * { } - ~ / \ ( ) ;

In a way of sort of combining the last iterations, I created this version which is beginning to come together as a complete composition. I chose to create shapes that were very rigid and geometric. The colors had come together quite nice. I experimented with orientation and stroke on some of the words.

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Extra Light
Light
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CHARACTERS
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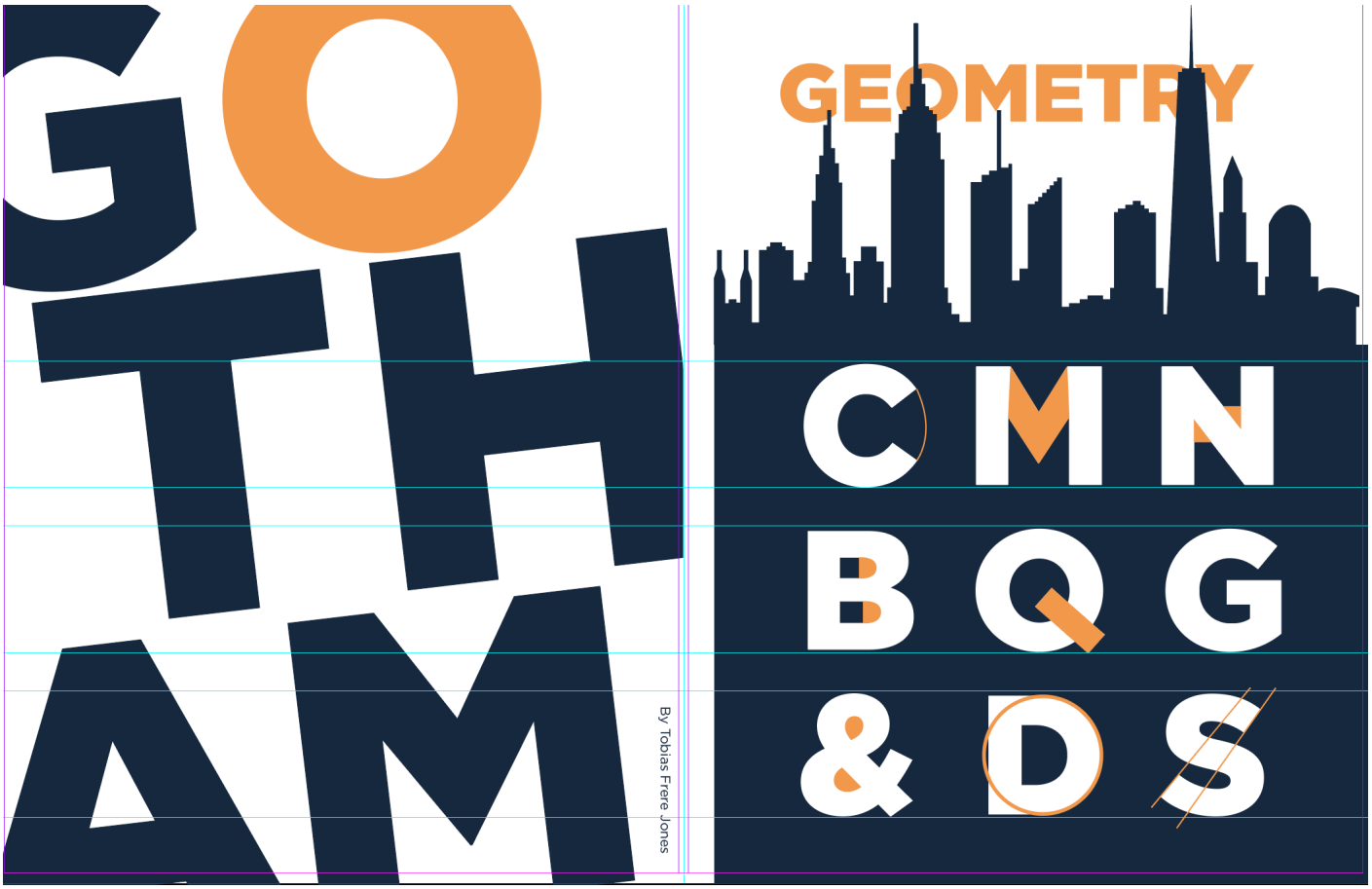
In this iteration, I made slight adjustments to the alignment to the text and elements. I changed the body color to make it a bit more legible. I also broke certain elements out of their box. All of these choices really completed and unified my composition to make it more interesting.

Final Iteration



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CHARACTERS

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m
n o p q r s t u v w x y z
0 1 2 3 4 5 6 7 8 9 & ? !
$ < > % # . , @ * { } - ~ / \ ( ) ;

Extra Light
Light
Book
Medium
Bold
Black

SOURCES: https://mucca.com/type/#targetText=Designed%20by%20Tobias%20Frere%2DJones,from%20the%20early%20twentieth%20century.

https://www.vectorstock.com/royalty-free-vector/new-york-skyline-silhouette-vector-11997102

For the final iteration, I added a bit more of the navy color to unify both pages a bit more. I also emphasized the hierarchy a little bit more by making the headers a bit larger and taking some orange out of the font family box so it wasn't so distracting.